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### ISU Music Factory

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*Illinois State University*

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*Illinois State University*  
*School of Music*

# **ISU MUSIC FACTORY**

works by composers enrolled in Music 205 and 405

David Feurzeig instructor

*Kemp Recital Hall*  
*Monday Evening*  
*November 4, 2002*  
*8:00 p.m.*

*The thirty-seventh program of the 2002-2003 Season*

# Program

Dunkel Kulit	Randall Pollok, <i>clarinet</i>	Randall Pollok
Tides of Winter I. Moderato II. Adagio	Jamie Schwendinger, <i>flute</i> Heather Broyles, <i>oboe</i> Steven Darling, <i>clarinet</i> Erin Click, <i>bassoon</i>	Ryan Mansbery
The Clock Tower	Brandon Hopkins, <i>euphonium</i>	Roy Magnuson
You Shoot One	Megan Lomonof and Dorothy Such, <i>flutes</i>	Dennis M. Tobenski
Rondo for Guitar	Thomas Tudek, <i>guitar</i>	Jason Waddell
Noisser Ped	Laura Doherty, <i>soprano</i> Stephanie Voirin, <i>alto</i> Jason Waddell, <i>tenor</i> Dennis Tobenski, <i>bass</i> Kortney Hinthorne, <i>tom-toms</i> Ben Stiers, <i>woodblocks</i> William Winters, <i>marimba</i>	Brian Bromberg
Passacaglia for String Trio	Mark Ericksen, <i>violin</i> Loretta Kitko, <i>viola</i> Brian Bromberg, <i>cello</i>	Tim Reed

# NOTES

**Dunkel Kulit** is a clarinet rhapsody, and was created to manipulate a number of cliché clarinet solo techniques. It alternately avoids and embraces these clichés, such as showing off the extreme ranges of the instrument and how smooth the instrument can sound in narrow legato lines. Likewise, it also swings back and forth between dance-like motives and more lyrical passages.

The opening phrases are fast and bounce with odd rhythms, taking advantage of the lack of any metered time. Countering this sense of rhythm without meter, the beginning is followed by more smooth and regular pulses. Motives work their way around and eventually return the piece to its opening theme, marking the middle of the work. The rest of the piece is a reflection of the fast paced first half, taking the concepts and stretching them out into longer and longer forms, both in the lengths of phrases and eventually the lengths of notes themselves. After a murky recapitulation, the opening theme is again played, ending the piece.

**Tides of Winter** began as a project in the fall of 2001 based on some of the compositional techniques of Igor Stravinsky. The main technique used in the first movement is extreme range of the instruments, as can be heard in the flute part, which ranges more than four octaves. This movement can also be seen as a series of musical thoughts interrupted by other thoughts. For example, when one theme is presented, it is usually interrupted shortly thereafter by either a new idea or a recurring theme. Overall the form of this movement resembles sonata form, with an exposition, development and recapitulation.

The second movement is a recent addition, and begins with a slow, melodically-stagnant line in the instruments, which eventually develops into a lyrical, harmonically-rich section. The harmonic section ends with a unison note passed through the instruments, creating a pause in the action. The piece then develops a more interesting texture, with distinct instrumental layers. This movement climaxes with a three-beat oboe solo, and ends with the return of the melodically-stagnant line from the beginning.

**The Clock Tower** I was approached by Brandon nearly a year ago to write a piece to be performed in the Fall 200 semester. We agreed that an Electro-Acoustic medium would be really fun to work with. We both wanted a dark, powerful, sinister and seductive piece, while still remaining original and incorporating a familiar “video game” sound. By using samples, synthetics and live recordings, I think we’ve accomplished what we set out to do; take a familiar, yet somewhat unexploited, setting and *twist* it. *And so it goes...*

...it begins as an approach, moving forward through the scene, much like the opening credits of a film. The theme begins as our hero continues through a forest that stories would be told about to a child to keep them away; that is where the Clock Tower is. Our hero continues, through the

forest, and the story begins with a bang. He approaches the Clock Tower to a seductive melody, voices, and the faint ticking of a clock. His skin prickles with that electric pulse that causes your hair to stand up straight, and he realizes that he is being pursued. He seeks safety within the Tower. Up the stairs he runs, knowing every move is being shadowed close behind. Still he runs, runs. He reaches the top and spins to face his shadow and in his haste he trips and crashes through the faded, stained glass window. As if in slow motion, he falls amongst the broken glass

**You Shoot One** Shortly after we got to ISU, Megan and I decided that it would be fun to collaborate on a composition. She had liked a few of the themes I had written for other pieces that I had "scrapped" recently and asked if I could write her a piece using their material. The two themes presented are from a piano piece titled "Rondo in Eb Minor," which is the triple-metered idea that you will hear, and an orchestral piece titled "Pestilence" after one of the Four Horsemen of the Apocalypse, which is more playful, yet slightly "creepier" in feel.

As the piece progresses, the flute players come into competition – they pass running figures back and forth, pass off increasingly difficult lines, and generally try to "out-play" the other player.

The title of this piece comes from a joke which Megan and I are particularly fond of: *How do you get two flute players to play in tune with each other?*

**Rondo for Guitar** One day Thomas and I were hanging out and began talking about guitar compositions. The conversation led to me composing a guitar piece for Thomas. Although I have been a jazz/rock guitarist for over 10 years, this is my first piece for classical guitar. The piece is in a rondo form with clear sections and returning ideas. It begins with a slow and tonal melody that spins out into a second melody that is modeled after the Baroque style of Bach. This piece contains continuously changing textures along with many changes in tempo.

**Noisser Ped** This piece is one of the few that I have conceived of almost entirely in my head before writing the first note. Noisser Ped was written this past summer in the midst of being broke and unemployed. The idea for the piece was to have text that was almost totally irrelevant, and yet for the music to still have powerful emotional significance.

**Passacaglia for String Trio** The passacaglia is a baroque form of continuous variation based on a theme or ostinato that usually appears in the bass. It was originally a dance form and is closely related to the chaconne. In the Passacaglia for String Trio, the theme presented by the cello at the beginning gradually becomes fragmented throughout the piece and appears in all three instruments. This piece makes extensive use of glissando and pizzicato and the texture is contrapuntal. The pitch content is mostly derived from the Lydian Dominant mode.